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ENGLISH MUSICIANS AT THE COURT OF BRANDENBURG.

BY W. BARCLAY SQUIRE.

WITHIN the last few years attention has been more than once drawn to the companies of English actors who, starting from Hamburg, wandered over Germany during the first two decades of the 17th century. Nothing could be more likely than that these strolling players should bring with them musicians and singers of their own nationality, especially at a period when England shared with Italy the first rank as a musical country. The records of the musical establishments of the Electoral courts during the 17th century would probably furnish some interesting details as to the migrations of English musicians. Bull—to name but one example—is known to have travelled much on the Continent; and his travels form no isolated case. John Cooper, the favourite musician of Charles I., went to Italy, and came back with his name changed into Giovanni Coperario; and, later still, John Abell, the lutenist, travelled as far as the Court of Poland, where the King adopted the singular method of making him perform which is recorded in the works of Tom Brown. Unfortunately, even German industry has hitherto failed to compile such an epitome of State papers as is contained in the calendars published by the Rolls Commission, so that for the present the materials for investigating the wanderings of English musicians abroad, are very meagre. Almost the sole exception to the general dearth of accessible records are the State papers relating to the musical establishment of the Electors of Brandenburg and Kings of Prussia, from 1535 to 1800. An interesting selection from these was published in 1852, as an appendix to Louis Schneider's "Geschichte der Oper und des Königlichen Opernhauses in Berlin," under the title of "Geschichte der Churfürstlich Brandenburgischen und Königlich Preussischen Capelle." As this history of the Electoral Capelle has separate pagination to the history of the opera in Berlin, and is not mentioned in the title-page of the latter, it seems generally to have escaped notice, although containing some interesting particulars, regarding English musicians.

The establishment of a Capelle at the Court of Brandenburg is due to the Elector James II. (1535-1571), who in 1570 drew up the first set of rules for the management of the body. This curious document principally consists of directions for the behaviour of the musicians, who are repeatedly forbidden to indulge in "fluechen volsauffen, und anderer leichtfertigen ungebuhr," ("swearing, drinking, and other loose conduct."), under pain of various fines. A singular paragraph is directed against the members of the band begging of guests who admire their performances, and another forbids them to offer their services to foreign Ambassadors, and enjoins them to wait until they are required. In 1572 (under the Elector John George) the establishment consisted of twenty-one individuals, including (apparently) a Capellmeister and three organists, at salaries ranging from two thalers twenty silbergroschen (8 shillings), to twenty-five thalers (£3 15s.). In the same year Johannes Wessalius was appointed first Capellmeister. The next few years witnessed several alterations in the administration of the Capelle. In 1580 a new and much fuller set of regulations was framed, and in 1582 the death of Wessalius was followed by a searching investigation into the state of the library and instruments belonging to the Electoral Band; a voluminous inventory was drawn up, copious extracts from which have been printed in the second part of G. Gropius's "Beiträge zur Geschichte Berlins." Wessalius seems to have been succeeded as Capellmeister by Johann Fabritius, and this latter, in 1608, by Johann Eccardt,

who was assisted by a Vice-Capellmeister named Johann Kroker. So far the entries relating to the Capelle are not of much interest to English musicians; but under the Elector Sigismund (1608-1619) suddenly quite a little band of Englishmen appears on the scene. On July 14, 1609 we find the Elector of Brandenburg writing from Königsberg to the Elector of Saxony, to recommend "John Spencer, an English musician, whom Dulse Franz of Stettin has recommended to him, who had sojourned at the Court for a time, and whose music had somewhat well pleased the Elector."

In 1614 Walter Rowe is appointed a Court musician at a salary of 400 reichsthalers (about £60.) It is not stated whether he was a vocalist or instrumentalist, though we gather from later documents, in which he is frequently named, that he played the viol.

The next English musician whose name occurs is William Brade, who was appointed Capellmeister in 1619. Brade is tolerably well known from the notices of him in the dictionaries of Fétis, Grove, and Mendel—in the latter of which he figures as Braden, owing to the writer of the notice having mistaken the genitive for the nominative case. He was an eminent performer on the viol, and published several collections of dances and "Musicalische Concerten" for instruments. Nothing is known of his birth and parentage; but he seems to have been successively musician to the Duke of Holstein-Gottorf and to the town of Hamburg. Various lists of his compositions are given in Moller's "Cimbria Literata," Gerber's Lexikon, and Fétis's Dictionary; but the most complete and accurate is in the "Lexikon der Hamburgischen Schriftsteller" (1851). His works are excessively rare, and probably no copies of them exist in England. The document appointing Brade Capellmeister is of considerable length. It provides that the choristers shall be under the care of the Vice Capellmeister, probably owing to Brade's being a foreigner. His salary consisted of 500 thalers (£75) per annum, "and when we are at our usual court (Hoflager) a "reichsthaler" weekly for board, but when travelling, six dinners, all meals, besides needful beer and every day a stoup of wine, free lodgings and disbursements, *item*, two state dresses;" his son, Christian Brade, received 300 thalers (£45) and "clothing, boots, shoes, and other maintenance like our noble youths": this document is dated 24-14 February, 1619. How long Brade remained in the service of the Elector is uncertain. His name does not occur again in the published records, except in a petition of Jacob Schmidt (apparently the Vice-Capellmeister, to whom the care of the choristers was entrusted) in which he seems to be spoken of among the former Capellmeisters, though the passage is not free from obscurity. It is certain that Schmidt was Capellmeister in 1621,—the date of Brade's death given by Rimbault in Grove's Dictionary (like many of the statements made by that inventive antiquary) seems to be without foundation.

In 1621 the Elector's establishment was carefully overhauled, in order to effect retrenchments, rendered necessary by the political outlook. With this view a series of statements was drawn up by the different officials, in which their emoluments are fully set out. Amongst those relating to the musicians, we find the name Walter Roe, probably the same Walter Rowe who was appointed in 1614, though his name does not occur in the official lists between the two dates. In 1621, it seems that Rowe was receiving the high salary of 900 thalers (£135.) He states that he had been promised seven hides of land, but the promise had not been fulfilled and he had received instead, food, drink, and two suits of clothing for himself and a boy, with which he was contented. He could do without the boy, who carried his bag, if he used small instruments such as a viol di gamba; he had begun to teach a boy, for which he received nothing, &c., &c.

What the result of the projects of economy was does not appear, but Rowe remained in the Elector's service until his death.

In 1627, Valentine Flood, a musician from England, is mentioned as violist; and in the following year John Stanley, a performer on the theorbo, played at Court on Michaelmas day. This musician seems to have been admitted to the establishment, for in 1631 an entry occurs to the effect that on October 18, the Elector dismissed his musician, John Stanley, whom the Landgrave William of Hesse had begged as valet. In 1628, on the 26th of September, Edward Adams was appointed chamber-musician and harpist, a post which he held until his death, which took place in 1658. In the same year, Walter Rowe, junior, was appointed (October 4) violist and chamber-musician.

Under the Great Elector (1640-1688), the names of English musicians occur more rarely, probably because with the Restoration, the revival of music in England attracted artists once more to their native country. In 1647 there is an entry to the effect that Walter Rowe, senior, was appointed chamber-musician at a salary of 300 thalers (£45), besides which he received in kind, one ox, three sheep, one pig, a half-cask of butter, a half-cask of cheese, two bushels of peas, two bushels of oats, a hundredweight of tallow, eight bushels of rye, and eight casks of good beer. These payments in kind are a curiously characteristic feature of the Electoral Capelle from its earliest foundation.

In 1657, the name of Wilhelm Caroy occurs as that of a court musician; this may possibly be a German version of William Carey. In the same year Matthäus Strebellow was ordered to instruct Walter Rowe and Johann Peter Gertner in the viol di gamba and other instruments. This Rowe must have been a grand-on of Walter Rowe, senior.

In 1661, David Adams, the eldest son of the harpist, Edward Adams, was granted a salary of 100 thalers, with permission to travel for three years, in order to perfect himself in the viol di gamba and harp. On his return, which is stated to have taken place in 1670, he was appointed chamber-musician; in 1672 he received leave to go on a journey to England.

In April, 1671, the death of Walter Rowe is mentioned. A particularly interesting paragraph occurs in connection with the appointment of Wilhelm Ludwig Vogelsang (Jan. 11, 1677), in which it is mentioned that in order to perfect himself in his art (he was a player on the viol di gamba) he had made great journeys to England and other countries—probably the only recorded instance of a German having left his own country to study music in England. With this entry all reference to English musicians and English music ceases.

In the 18th century the names of French and Italian musicians frequently occur in the records of the Capelle; but almost the only name that has any connection with England is that of Gottfried Pepusch, who was probably a brother of the compiler of the *Beggar's Opera*.

HISTORY OF THE PRIMA DONNA.

By H. SUTHERLAND EDWARDS

(Continued from page 68.)

Clayton's prejudice against Italian composers did not extend to Italian singers. But the services of the only eminent Italian singer at that time in England could not be turned to account in *Arsinoë*, since that opera, though composed to an Italian libretto, was to be performed in English; a language which Margarita de l'Epine, in spite of her twelve years' residence in England, had not yet mastered.

Arsinoë was announced in the *Daily Courant* as "a new opera, after the Italian manner, all sung, being set by Master Clayton, with dances and singing before and after the opera by Signora Margarita F. de l'Epine." The wording of this notification might well suggest that Margarita de l'Epine was at once singer and dancer. She was only a vocalist, however, and not even, at this time, a dramatic vocalist: for no opera had yet been produced in which a part could be assigned to her. The musical plays of an earlier period were no longer performed. But the operas of Italy had not yet been introduced; and the Italian vocalist whom the English had now adopted as their own had, since her first appearance, confined herself to singing at concerts. Her original intention in coming to England seems to have been to make merely a passing visit. She gave a farewell concert the very year of her arrival, 1692; and, thus anticipating one of the fashions of a later age, continued to give farewell concerts until at last she settled quietly down among her newly-found admirers, and went on singing to them for a period of thirty-four years. Probably no prima donna ever had such a long career as this, the first of the species known in England.

It has already been set forth that after *Arsinoë*, an Italian opera sung in English, came *Camilla*, an Italian opera sung, half in English, half in Italian; which which was followed by *Almahide*, sung entirely in Italian. From this time forward Italian singers, even to the present day (or let us say until a year or two ago), were to have a fine time in England. But in the earliest period of Italian opera, as established in this country, the principal female parts were assigned to two "leading ladies," of whom one was English-born, while the other, though Italian by birth, was virtually naturalized in England, and ended by marrying an Englishman. The two great rivals, Mrs. Tofts and Margarita de l'Epine were succeeded, moreover, by an Englishwoman, Anastasia Robinson, who had as great a success as either of them, and who, in spite of Carey's clumsy lines, was highly appreciated, and for some years reigned supreme on the operatic stage.

Margarita de l'Epine's long career includes the whole of this operatic period. She had been singing for eighteen years in England when in 1710, Buononcini's *Almahide*, in which the principal female part had been allotted to her had been brought out; and she continued singing after Mrs. Tofts had retired through madness, and Anastasia Robinson through marriage. She liked England so well that quite in her early days she sent to Italy for her younger sister, who had been trained for the operatic stage, but who, soon after her arrival in London, married a Colonel in the English army.

Even the ill-favoured Margarita de l'Epine seems to have had a chance of marrying a British nobleman, as her contemporaries, Anastasia Robinson and Livinia Fenton, were to do. It is certain that the Earl of Nottingham fell desperately in love with her; and a clever woman would have known how to turn his passion to account. On one occasion he is said to have thrown himself at the feet of "Greber's Peg," as Margarita was sometimes called, in reference to her having been brought to England by a young music-master named Greber; and the incident inspired Rowe with the following epigram, more coarse than witty:

Did not base Greber's Peg inflame
The sober Earl of Nottingham,
Of sober sire descended;
That, careless of his soul and fame,
To play-houses he nightly came,
And left church undefended.

Margarita, when she at last determined to abandon the stage—a resolution which must have been powerfully aided

by the striking success of Cuzzoni about that time—gave her hand to a scientific man, Dr. Pepusch, who was philosopher enough to set no particular store on youth and beauty. He knew that his wife was plain and used playfully to call her "Hecate"; a doubtful piece of pleasantry which she seems to have taken in good part. He must have known also that she had stored up a small fortune. It was only ten thousand pounds. But money was of more value a hundred and sixty years ago, and *prime donne* of less.

Margarita de l'Epine retired, and got married, in the very year in which Anastasia Robinson did the same. Her ten thousand pounds enabled Dr. Pepusch not only to pursue his experiments with ease, but also, as Dr. Barry puts it, "to live in a style of elegancy which, until the time of his marriage, he had been a stranger to."

If Margarita was notorious for her ugliness, even when, as a young woman, she first came out, Mrs. Tofts was renowned for her beauty.

Mrs. Tofts sang in public for only a few years. We first hear of her, as a concert-singer in 1703, before the introduction of opera (properly so called) into England. In 1705, she appeared in Clayton's too famous *Arsinée*, and soon afterwards in the *Camilla* of Marco Antonio Buononcini—brother of Handel's future rival, the half English, half Italian work. The music of her voice, combined with the fascination of her personal appearance, had its effect even upon Swift, to whom Margarita de l'Epine was only a "drab." Mrs. Tofts seems, however, to have had a reputation for qualities which can scarcely be commended; though it may be doubtful whether, as possessed by Mrs. Tofts, they justified our sledge-hammer satirist in addressing to her these lines.

"So bright is thy beauty, so charming your song,
As has drawn both the beasts and their Orpheus along:
But such is thy av'rice and such is thy pride,
That the beasts must have starved, and the poet have died."

At the beginning of the eighteenth century the title of "Mrs." was sometimes given to single women; and there is nothing to shew that "Mrs." Tofts was ever married until, after her retirement from the stage, she became the wife of Mr. Joseph Smith, British Consul at Venice. Colley Cibber praises her for her "exquisitely sweet, silver tone," and for a "peculiar rapid swiftness of the throat." She does not appear to have been more than six years before the public, for she is not to be heard of before the year 1703, and she withdrew from the stage finally in 1709. Her rivalry with Margarita de l'Epine is the first rivalry of the kind on record, and as such may be worth a passing notice. No one was disposed to enjoy the talent of both. Those who admired the one would decry the other; and when, as sometimes happened, they sang together at the same concert (they never took part in the same opera), there was a disturbance in the audience department, so that neither could be heard. On one occasion, now historic, Margarita de l'Epine, singing at Drury Lane Theatre, was hissed, hooted, and at last made a target for oranges thrown at her by some woman, who could not but be regarded as one of Mrs. Toft's partisans.

The thrower of oranges was arrested, much scandal was caused, and, on the 4th of February, 1704, the following statement on the subject was published in the *Daily Courant*:—

"Ann Barwick having occasioned a disturbance at the Theatre Royal on Saturday last, the 5th of February, and being therefore taken into custody, Mrs. Tofts, in vindication of her innocence, sent a letter to Mr. Rich, master of the said theatre, which is as followeth: 'Sir,—I was very much surprised when I was informed that Ann Barwick, who was lately my servant, had committed a rudeness last night at the playhouse, by the throwing of oranges and hissing, when Mrs. L'Epine, the Italian gentlewoman, sang. [Margarita de l'Epine, then, was also called "Mrs."] I hope no one will think it was in the least with my privity, as I assure you it was not. I abhor such prac-

tices; and I hope you will cause her to be prosecuted, that she may be punished as she deserves—I am, sir, your humble servant, Katherine Tofts'"

Ann Barwick's hatred of her late mistress's rival had indeed been expressed in a most objectionable manner. Her zeal had carried her too far. But, considering her position in life, her conduct had been scarcely worse than that of many other partisans.

(To be continued.)

Reviews.

RICORDI'S COLLECTION OF OVERTURES.*

A publication of real and permanent interest has been issued under the above title, which is a little misleading. The work is neither more nor less than a large and representative collection of standard overtures, in a series of eleven volumes, each dedicated to the works of a single great composer, or a group of lesser lights of one school. The arrangement has been made with great skill by some nameless musician, who understands a good deal more of his instrument than do most of his fellows who are responsible for the production of pianoforte scores. The standard of difficulty varies throughout the collection. None of the overtures are particularly easy, but some are of very considerable difficulty. In the treatment of a certain class of passages we cannot help finding fault with the method adopted in their arrangement. When accompanying stringed instruments have groups of rapidly repeated notes, the custom in setting such passages for the piano has almost universally been to substitute arpeggios, or the familiar figure known as an "Alberti bass," for the repeated notes, which are extremely difficult to play accurately, and which, when played, must always produce quite a different effect from that intended by the composer. The old way, though it is as much a conventional trick as the "cross-hatching" of engravers, yet represents much more faithfully the effect of the orchestral composition. But in this collection the arranger has generally adhered to the repeated chords and so placed an extra difficulty in the way of the performer.

When we say that the work includes only "standard" overtures, we do not mean that it is confined to those which everybody knows. Some overtures which are of equal beauty and rarity are found, for instance, Meyerbeer's fine *Struensee* overture, written, with other incidental music, to accompany the performance of a tragedy of that name written by the composer's brother, Michael Beer. The first volume too contains more than one overture by Cimarosa that is too seldom heard. In fact no fewer than seven overtures by him, including that of *Il Matrimonio Segreto*, have been selected; besides Paisiello's *Barbiere di Siviglia*, and Spontini's *Vestale* and *Fernando Cortes*. The second volume is reserved for the overtures of the composer whom Messrs. Ricordi, in their "artless Italian way," to quote Mr. Gilbert, call "Wolfango A. Mozart." The third and fourth are in like manner dedicated each to a single master—to Cherubini and Weber respectively. Eight overtures by the former are found, including *Elisä*, *L'Osteria Portoghese*, and *Gli Abencerragi*, besides five more familiar works. Two composers share the fifth volume—Moriacchi and Rossini. The former is a master almost entirely forgotten at the present day, though in his own time "he was reckoned," according to Mrs. Julian Marshall, whose article upon him will be found in Vol. II. of Grove's Dictionary, "one of the foremost composers of the golden age of music." She also gives a quotation from one of Weber's letters, containing a criticism on his *Barbiere di Siviglia*; for Beaumarchais's comedy attracted him like so many other composers, before Rossini made it his own for ever. "There is much," writes Weber, "that is pretty and praiseworthy in the music; the fellow has little musical knowledge, but he has talent, a flow of ideas, and especially a fund of good comic stuff in him." His name should not be allowed to die out of history, for his relations with Weber at Dresden were interesting, though not altogether

* *Sinfonie e Preludi Celabri, per Pianoforte* (Ricordi & Co.)

creditable to him. In the latter part of his life he seems to have been something of a Dante scholar, or, at least, admirer, for he set to music the narrative of Ugolino from the "Inferno," and left an unfinished opera entitled, *Francesca da Rimini*. It is the overture to this work which is given as the only sample of his style. It is of considerable proportions, and the characteristics of the better kind of Italian operatic influence are very plain. It does not descend to the inanities of later times, but has great freshness and individuality. It is one of the best arrangements in the collection, and over it appears the name of "M. Saladino" as the arranger. The Rossini portion of the volume is limited to six pieces, but we scarcely miss one from the list that deserves a place among the most popular of his overtures, if it be not that of *Tancredi*. The omission of a double sharp before the F in bar five is perhaps pardonable, but it is rather misleading, and in this connection we must point out that in the next volume, which Hérold shares with Meyerbeer, very much the same mistake occurs in an early portion of the *Huguenots* overture, viz., the flat is omitted before the G at the beginning of bar 16. In other respects this is one of the most successful volumes. Of the *Struensee* overture we have spoken above; and the admirers of Meyerbeer will be no less glad to find the overture or symphony which he wrote for the Exhibition of 1862 in London. Talking of dates, we perceive with great pleasure that the date of composition of every number in the collection is appended to its title, so that the work serves, to a certain extent, an educational purpose. Bellini and Mercadante occupy the next volume, and Donizetti and Verdi have one each. The next volume contains overtures by Auber, Cagnoni, Pedrotti, and Rossi Lauro. The final volume is distinguished by the names of Boito and Ponchielli, with whom are associated Faccio, Gomes, and Mancinelli.

A TRANSLATION OF REISSMANN'S SCHUMANN.*

Herr Reissmann's life of Schumann stands very high among the biographies of the master, though taken by itself it is of less value than Wasielewski's, to which indeed, it serves in some sort as a supplement. The student of the mere facts of Schumann's career will not need to go beyond the older book, but if he wishes for careful analysis of the composer's works, he will be disappointed at every turn in Wasielewski's production. Herr Reissmann dwells but little on the outward circumstances of that surpassingly interesting life which was so chequered by misfortune, although it seems to the casual observer to have been so quietly led; he prefers to examine the greatest monument of the musician's art in detail, and in truth this was the only course open to him, since Wasielewski's book could scarcely be improved or supplanted. The author's views with regard to the comparative excellence of Schumann's compositions will seem strange to many readers, but the arguments by which those views (for instance, concerning the pianoforte concerto, which Herr Reissmann criticizes freely) are supported, are interesting and instructive to a very high degree. A peculiar merit in the book is that it abounds in musical illustrations, so that much trouble is spared to the student.

The translator has done his work, on the whole, with very great skill. Some translators, and in particular the translators of musical books, are so reverent of their author's style that they content themselves with adopting it and reflecting it only too faithfully, in a language that is English only in the form of its words. This offence against his mother-tongue has been happily avoided by Mr. Alger, who has remoulded the sentences of the original—which, by the way, are not nearly so involved as those of most German works on music—into very fair English, though here and there we are at least conscious that it is a translation we are reading.

Sanguine would he be who should look for a translation absolutely devoid of mistakes. Mr. Alger's book is unusually free from the blunders which beset him who undertakes to translate a German work on music, and of which a particularly tiresome kind arises from the difference of note-nomenclature in the two languages. He knows that "B" in German is just a semitone below "B" in English, and that "dur" and "moll" are not the equivalents of "sharp" and "flat," so that he

steers clear of a perilous reef of sunken rocks upon which many and many a gallant translator has come to grief. Charybdis safely past, he fears not Scylla on his other hand, lying in wait in the shape of two passages which in the original are fairly obscure, but in which a slip is of no small importance. The first occurs in the description of the third number of *Die Davidsbündler*, now marked "mit Humor," but in the first edition labelled "etwas hahnbüchen," a term implying, that the piece is to be played "rather coarsely." The character of the number suggests that this is a perfectly right translation of the direction, but Mr. Alger has rendered it as "rather jujube-like," a mistake which is as funny as it is inexplicable. Since we know no word connecting "hahnbüchen" with confectionery of any kind—unless, indeed, the translator mistook the *b* for a *k*—we are unable to account for this blunder; but the explanation of the second error is plain when we turn to the original. In speaking of Schumann's chamber-music, we find that Mr. Alger is under the impression that the quartet and quintet (Ops. 47 and 44) are nothing more than arrangements of a single string quartet, numbered Op. 41, the fact being, of course, that they are quite independent works, and that there are three quartets which compose Op. 41. In justice to the translator, we give the German sentence entire, to show that few to whom the works were unfamiliar, could have avoided making the same mistake: "Eine eigenthümliche Darstellung des neuen Styls versuchte Schumann im nächsten Jahre (1842) im Streichquartett, allein (Op. 41) und in Verbindung mit dem Pianoforte, als Quartett (Op. 47) und Quintett (Op. 44)." In order to give the sense of the German, a periphrasis must be employed. "Schumann attempted to display the new style in a peculiar way during the following year" (so far Mr. Alger's translation), "in the string-quartet form, alone and in connection with the pianoforte," &c.—not as Mr. Alger puts it, "in a quartette written for strings, arranged for piano and strings as a quartet and as a quintet." The difference of spelling will be noticed also. If we have dwelt at length on this mistake, it is because it is calculated to give a wrong impression to the reader who is unfamiliar with the composer's works by name and opus number, and also in order to show that the fault lies to no small extent in the original, where the abstract words may only too easily be mistaken for the concrete. It is only fair to say that a careful comparison of the translation with the original reveals no further mistakes than those two to which we have drawn attention, except the habitual error of rendering "moment" (which acquires from the original meaning of "momentum" the idea of "suggestion" or "impulse") by "moment." The word is never used, however, in a way which would lead to ambiguity of meaning, and on the whole the book may be pronounced decidedly successful.

MUSICAL BIOGRAPHY.*

The amazing little *brochure* which has just been produced under the above title is a masterpiece in its way, though for the word "use" in the title "amusement" should be read. We do not wonder that it has taken two authors to write it. To convey so many wrong ideas, and to make so many mistakes within so small a compass, would be altogether beyond the power of a single brain, however gifted. Before the task of recounting them the most indefatigable critic may well fail. The authors despise the common inaccuracies of dates and such things which are easy to correct from trustworthy books; they fly at higher game, and in the elaboration with which they convey wrong impressions, they must be admitted to be unrivalled. The origin of the book is not easy to discover. From the detailed manner in which the inferior German composers are treated, while the finest masters of the English school are airily dismissed in a few lines each; from the astounding anti-Wagnerian animus, and the ignorance as to how much of Wagner's music is known in England; as well as from the frequency of such locutions as "the tune world," and other too literal translations of German phrases, we are compelled to suspect some German influence of a doubtful kind. The "notice" of Wagner himself is unique in musical literature, and we regret

* "The Life and Works of Robert Schumann" by August Reissmann. Translated from the third edition of the German by Abby Langdon Alger. (George Bell and Sons.)

* "Handbook of Musical Biography." Short notices of various schools of composers, for the use of general readers and schools. By A. Caspar and E. M. Patmore. (George Bell & Sons.)

that space will not permit us to do more than quote the best passage from it. We read:—

"His musical compositions are all of them more or less clever reminiscences of Glück (*sic*) and Weber, with a despised Meyerbeer's noisy instrumentation. Often a restless and overloaded violin accompaniment reminds one that the author of *Das Judenthum in der Musik* ("Judaism in Music") has not disdained to borrow from Mendelssohn's *Walpurgisnacht*, and his *Sommernachtsstraum*, which are again reminiscences of *Der Freischütz* and *Oberon*. Wagner's admirers show a partiality for his operas, *Lohengrin*, *Rienzi*, *Tannhäuser*, *Die Meistersinger*, *Der Fliegende Holländer*, *Der Ring des Nibelungen*, and *Parsifal*, his last composition. Though gifted conductors of orchestras like Manns and Richter are striving hard to make his music popular in England, they have only partially succeeded; the public, up to the present time, taking interest only in such fragments of his works as the march in *Tannhäuser*, the overture to *Lohengrin*, the spinning song in *Der Fliegende Holländer*, and *Der Ritt der Walküre*. Wagner died in 1884 (*sic*).

The sly side-hit at Mendelssohn (observe here, again, the Teutonic influence in the titles of his works) is especially to be commended, as an instance of the way in which this ingenious pair of authors manage to convey error. Their complacent description of *The Beggars' Opera* as a work of Handel's (!); and their funny assumption that Mr. Ruskin is a musical critic whose works are to be especially recommended to the enquiring musical student, point to sources of erroneous information which are known only to themselves. Not even Fétis's Dictionary can be held responsible for such mistakes as these. The book might prove useful to an advanced class of musical students as an exercise for correction.

Poetry.

AN EVENSONG.

Silently the world reposes,
And the sun has gone to rest;
And the evening sheds its roses
On the clouds in yonder West.
Every wish and care surrender,
For the sun is fierce and bright;
But the moon is soft and tender;
Good night! good night!

Now the last dim ray is fading,
And the day has winged his flight
Westward; and the all-pervading
Twilight darkens into night.

But the full moon, rising higher,
Sheds its radiance on the vale,
Where 'midst blossoming bush and brier,
Sings of love the nightingale.
Every wish and care surrender,
For the sun is fierce and bright;
But the moon is soft and tender;
Good night! good night!

Copyright.]

O. F.

Occasional Notes.

The debates on the international copyright question which have been going on during last week, before the Senate at Washington, must have been read by every brain worker in this country with interest and, to some degree, with disappointment. The only speaker who took up highly moral ground was Mr. James Russell Lowell. He pointed out that even better than cheap books were "books honestly come by," and defended the cause of the author with that eloquence of which we heard so many excellent examples during Mr. Lowell's stay in this country. The other speakers treated the aforesaid author with the contempt generally felt, by so-called practical men, for that species. The author they admitted might be benefited by the protection of his copyright, but the American publisher and the American

public would be the losers—an argument which would be tantamount to saying that the gallows, although it might to some extent be a protection to the rich traveller, is a serious impediment to bold Jack Shepherd and gallant Claude Duval, and most of all to the honest broker who disposes of their spoils, and that therefore it should be forthwith abolished. The upshot will probably be that books by foreign authors, printed in America, will be protected, but that those printed in their respective countries will remain as heretofore, the lawful prey of enterprising pirates.

In the case of musical composers, the proceedings of those pirates are even more cruel. An author may be reprinted, but he is not generally mutilated. A musical composer, even if his pianoforte score should be protected, will remain liable to the danger of having his instrumentation supplied by some wretched local cobbler, and his work sent into the New World, in this state of adulteration. Sir Arthur Sullivan has had to submit to such treatment, and so have Gounod and Wagner, with what result to their pocket and their temper, it may easily be imagined. Curiously enough, the musical composer has not been mentioned in the aforesaid debates at all, from which circumstance we may conclude that Congress and Parliament, however much they may differ in other matters, agree in their stolid and stupid contempt for anything connected with music.

The American tour of Dr. Campbell and his blind pupils of the Norwood Normal College is assuming the form of a triumphal march. Their first Concert at Boston was, according to all accounts, a great success, and the performance given at All Soul's Church, Washington, on Friday, January 29, seems to have been even more brilliant. A telegram in *The Times* states that the invitations to attend were issued by Miss Cleveland, Mrs. Waite, wife of the Chief Justice, Mrs. Sherman, Mrs. Carlisle, and other prominent ladies and gentlemen. President Cleveland and Miss Cleveland, with the Cabinet Ministers, the Diplomatic Corps and the ladies of their families, and also many prominent Members of Congress, attended. The blind pupils who appeared were Misses Amelia Campbell and Jennie Gilbert, and Messrs. John Moncur and Alfred Hollins. The performance was highly successful, the President expressing his great interest and delight in the remarkable proficiency of the artists. Dr. Campbell will give another concert at Boston, to-day, by request of many prominent citizens.

Rouget de Lisle, the author of the *Marseillaise* is not allowed to rest in his grave by the various claimants to the great legacy he has left to his nation and to the world. The tune of his revolutionary hymn has been attributed to many sources. German scholars have asserted that it was to be found, note for note, in a Mass by a Swiss composer; but they have failed to produce a fac-simile of the Mass or of the passage in question, when challenged to do so by French savants. More recently *L'Univers*, the organ of the French clericals, and therefore hostile to the great singer of the revolution, tried to prove that Rouget de Lisle had stolen his tune from *Esther*, an unpublished Oratorio by a musician named Grisons, whilom Chapelmaster at the Jesuits' College of Saint Omer. To crown all, the *Journal des Débats* published last week, a letter in which, according to the writer, it was clearly shown that the words of the *Marseillaise* also were not original, being directly inspired by the choruses in Racine's *Esther* and *Athalie*. This final straw to break the back of poor Rouget de Lisle's fame was discovered by Mr. Gudbrand Vigfusson, a learned Iclander, of all people in the world.

ST. JAMES'S HALL. MONDAY POPULAR CONCERTS.

THE TWENTY-FIRST CONCERT OF THE SEASON

WILL TAKE PLACE ON
MONDAY EVENING, FEBRUARY 8, 1886,
To commence at Eight o'clock precisely.

Programme.

PART I.—Quartet in G major, Op. 18, No. 2, for two violins, viola, and violoncello (Beethoven)—Madame Norman-Neruda, MM. L. Ries, Hollander, and Howell; Duet, "Der Abend" (Tschalkowsky)—Miss Louise Phillips and Madame Fassett; Sonata in E minor, Op. 70, for pianoforte alone (Weber)—M. Vladimir de Pachmann.

PART II.—Berceuse Slave (Franz Neruda), Mazurka in G (Wieniawski), for violin, with pianoforte accompaniment—Madame Norman-Neruda; Duet, "It was a lover and his lass" (Mary Carmichael)—Miss Louise Phillips and Madame Fassett; Quartet in E flat, Op. 64, No. 2, for two violins, viola, and violoncello (Haydn)—Madame Norman-Neruda, MM. L. Ries, Hollander, and Howell. Accompanists, Miss Carmichael and Mr. C. Hopkins Ould.

SATURDAY POPULAR CONCERTS

Programme

FOR
SATURDAY AFTERNOON, FEBRUARY 6, 1886,
To commence at Three o'clock precisely.

Sonata in D major, Op. 10, No. 3, for Pianoforte alone (Beethoven)—Mr. Charles Halle; Song, "Hark my soul" (Gounod)—Mr. Herbert Thorndike; Sonata in D minor, Op. 121, for pianoforte and violin (Schumann)—Mr. Charles Halle and Madame Norman-Neruda; Bolero, for contrabass, with pianoforte accompaniment (first time) (Bottesini)—Signor Bottesini; Songs, "Thy blue eyes" (Lassen) and "If thou art sleeping" (Gounod)—Mr. Herbert Thorndike; Septet in E flat, Op. 20, for violin, viola, clarinet, horn, bassoon, violoncello, and contrabass (Beethoven)—Madame Norman-Neruda, MM. Hollander, Lazarus, Paersch, Wotton, Pezze, and Bottesini. Accompanist—Signor Romili.

PRINCES' HALL, PICCADILLY.

MR. E. F. BUELS' GRAND EVENING CONCERT,

WEDNESDAY, FEBRUARY 17, 1886, TO COMMENCE AT 8 O'CLOCK.

Artists:—Miss Ambler, Miss Eveleen Carlton, Madame Edith Umpelby; Miss Helen D'Alton, Mr. R. Boulcott Newth, Mr. Percy Palmer, Mr. E. F. Buels; Violin, M. Szczepanowski; Violoncello, Mr. William Buels; Pianoforte, Miss Marian Buels and Mr. Edward Lane; Recitation, Mr. John L. Child; Accompanist, Mr. A. Sinclair Mantell.

Stalls, 7/6; Reserved Seats, 5/-; Balcony, 2/6; Admission, One Shilling. Tickets may be obtained at Chappell & Co.'s, 50, New Bond Street, and 15, Poultry; of the usual Agents; and of Mr. E. F. Buels, Kensington School of Music, 126, Cromwell Road, South Kensington.

PRINCES' HALL, PICCADILLY.

MR. ANTON HARTVIGSON'S PIANOFORTE RECITAL,

WEDNESDAY, FEBRUARY 17, 1886,
To commence at Three o'clock.

Stalls, Half-a-Guinea; Balcony, 3s.; Admission, 1s. Tickets to be obtained of Stanley Lucas, Weber & Co., 84, New Bond Street; Chappell & Co., 50, New Bond Street, and 15, Poultry; at Austin's Ticket Office, St. James's Hall, and at the Princes' Hall, Piccadilly.

ST. JAMES'S HALL.

MONDAY, FEBRUARY 8, 1886, AT 3.30.

MR. WALTER BACHE.

Concertos for Pianoforte, with Orchestra.—BEETHOVEN. Concerto No. 3, in C minor, Op. 37. Liszt's Cadenza—first time in England.—LISZT. Concerto No. 2, in A major.—CHOPIN-TAUSIG. Concerto in E minor (first performance in England of this version of Chopin's First Concerto, Op. 11).

Orchestra of 51 Performers. Conductor, Mr. Dannreuther. Vocalist, Mr. William Winch.

Stalls (Numbered and Reserved) 7/- Balcony, 3/. Admission 1/- Tickets may be obtained of Stanley Lucas, Weber, & Co., 84, New Bond Street; Chappell & Co., 50, New Bond Street, and 25, Poultry; and at Austin's Ticket Office, St. James's Hall, 25, Piccadilly.

ST. JAMES'S HALL. THE SUMMER SERIES OF NINE RICHTER CONCERTS

WILL TAKE PLACE AS FOLLOWS:

MONDAY, MAY 3, 1886.	MONDAY, MAY 31, 1886.
MONDAY, MAY 10, "	MONDAY, JUNE 7, "
MONDAY, MAY 17, "	MONDAY, JUNE 21, "
MONDAY, MAY 24, "	MONDAY, JUNE 28, "
MONDAY, JULY 5, 1886.	

AT EIGHT O'CLOCK.

SUBSCRIPTION FOR THE NINE CONCERTS:

Sofa Stalls, £5. Stalls or Balcony Stalls, £3 10 0

SINGLE TICKETS:

Sofa Stalls, 15/- Stalls or Balcony Stalls, 10/6. Balcony (Unreserved), 5/-
Area or Gallery, 2/5.

ST. JAMES'S HALL.

SENIOR SARASATE'S FIVE GRAND ORCHESTRAL CONCERTS

WILL TAKE PLACE ON

MONDAY, APRIL 19, 1886.	SATURDAY, MAY 15, 1886.
SATURDAY, MAY 1, "	SATURDAY, MAY 22, "
SATURDAY, MAY 29, 1886.	

AT THREE O'CLOCK.

Sofa Stalls, 10/6. Reserved Area, 7/6. Balcony, 3/-
Area, 2/- Gallery, 1/-

PRINCES' HALL, PICCADILLY.

MR. & MRS. HENSCHEL'S THREE VOCAL RECITALS

ON
THURSDAY, FEBRUARY 4, 1886.

TUESDAY, MARCH 2, "

TUESDAY, MARCH 16, "

AT A QUARTER PAST EIGHT.

SUBSCRIPTION FOR THE THREE CONCERTS:

Reserved Seats, 25/-

SINGLE TICKETS:

Reserved Seats, 10/6. Unreserved Seats, 5/- and 2/6.

PRINCES' HALL, PICCADILLY.

MR. CHARLES WADE'S THREE CHAMBER CONCERTS

WILL TAKE PLACE ON

TUESDAY, FEBRUARY 2, 1886.

TUESDAY, FEBRUARY 16, "

FRIDAY, MARCH 5, "

AT HALF-PAST EIGHT O'CLOCK.

Subscription Stalls for the Three Concerts, 25/-

SINGLE TICKETS:

Stalls 10/6. Reserved Seats, 5/- Unreserved Seats, 2/6.

PRINCES' HALL, PICCADILLY.

M. GUSTAV ERNEST'S SECOND AND THIRD CHAMBER MUSIC CONCERTS

WILL TAKE PLACE ON

THURSDAY, FEBRUARY 11, 1886.

THURSDAY, FEBRUARY 25, "

Tickets for any of the above Concerts may be obtained of—
Messrs. CHAPPELL & Co., 50, New Bond Street, and 15, Poultry. E.C.;
Messrs. STANLEY LUCAS, WEBER & Co., 84, New Bond Street;
Mr. MITCHELL, Royal Library, 33, Old Bond Street;
Mr. OLLIVIER, 38, Old Bond Street;
Messrs. LACON & OLLIER, 168, New Bond Street, W.;
Messrs. CRAMER & Co., 63, New Bond Street, W.;
Messrs. SCHOTT & Co., 159, Regent Street, W.;
Messrs. KEITH, PROWSE & Co., 41, Cheapside, E.C.; at the Grand Hotel; and at
the Langham Hotel;

Mr. ALFRED HAYS, 26, Old Bond Street, and 5, Royal Exchange Buildings, E.C.;
Mr. M. BARR, 80, Queen Victoria Street, opposite Mansion House Station;
Mr. AUSTIN's Ticket Office, St. James's Hall.
MANAGER, Mr. N. VERT, 52, NEW BOND STREET, W.

PRINCES' HALL, PICCADILLY.

BEETHOVEN'S WORKS.

PIANOFORTE ALONE. PIANOFORTE WITH INSTRUMENTS
VOCAL MUSIC.

GIVEN BY

Madame JENNY VIARD-LOUIS.

The Eighteenth Meeting (Third of the Fourth and Last Series) will take place on FRIDAY, FEB. 19, at three o'clock. PROGRAMME:—Beethoven's Sonata in A flat, Op. 110; Raff's Second Sonata in A major, Op. 78, for Pianoforte and Violin; and Raff's Quintet in A minor, Op. 107. Instrumentalists—Madame Jenny Viard-Louis (Pianoforte), Messrs. J. T. Carrodus, B. Carrodus, Ellis Roberts and G. Ibbotson. Songs by an eminent Vocalist. A Concert Grand Pianoforte by Messrs. Collard & Collard.—Stalls, 7/6; Reserved Seats, 2/6; Admission, 1/-.
 NOTICE TO ADVERTISERS.—Advertisements should be sent not later than 5 o'clock on Wednesdays, to the Office, at Messrs. MALLETT & Co's, 68 & 70 Wardour Street, London, W. (temporary premises during rebuilding, at No. 58.) Telephone No. 3849. Telegraphic address: "ASMAIL," London.

NOTICE TO SUBSCRIBERS.—The Subscription to THE MUSICAL WORLD is now reduced to 17s. 6d. per annum (payable in advance).

IMPORTANT NOTICE.

The Proprietors of *The Musical World* offer a

PRIZE OF TEN GUINEAS

for the best Song, to English words, and by a composer resident in England. MS. should be sent in on or before May 1, 1886, and should bear a motto or *nom de plume* identical with one on a sealed envelope, containing the name and address of the writer. Only the letter of the successful competitor will be opened. The judges will be three musicians of reputation whose names will be announced in due course. The song selected will be published as a supplement to *The Musical World*.

The Musical World.

LONDON, SATURDAY, FEBRUARY 6, 1886.

A PRIZE SONG.

THE proprietors of *The Musical World* have decided to offer a prize of ten guineas for the best song by any composer resident in England, to be sent in on or before the 1st May, and to be submitted to a committee of well-known musicians, whose names will be published in due course. Their object is to give as much encouragement as in them lies to a class of composition sorely and undeservedly neglected in England. In Germany and in France the musical lyric has been cultivated by the greatest composers with the same zeal and earnestness as the symphony or the musical drama. Reputations of the first order have been founded upon it; and Schubert, for example, was known to the world as a master of the highest genius before a note of his instrumental music had been sounded outside Vienna. This is different in England. Here, unfortunately, the song is too frequently left

to the tender mercies of incompetent amateurs; and even our well-known composers, when they adopt this form of art, think it necessary to descend to the lower levels of popular, or rather, vulgar taste. The type of song or ballad which has thus been established amongst us has become a by-word in the mouths of musical people. It is, indeed, frequently called the English song *par excellence*, although in reality it is an imitation of Abt, Kücken, and other fifth-rate German composers. Our great national song-writers in the time of Queen Elizabeth and of the Restoration proceeded on an entirely different principle. The songs of Henry Lawes and Purcell are strictly declamatory in the sense that they follow the meaning of the poet in the minutest shades of feeling, accent, and metre. The modern "English ballad," on the other hand, pursues its jog-trot of commonplace tune through a number of stanzas, undisturbed by the changes of sentiment or narration which may occur in each of these stanzas.

The causes of this deplorable state of things may be traced to different sources. One of them, no doubt, is the abominable "royalty system" which induces vocalists of repute to patronize the most vulgar trash so that the blackmail they levy on the composer may rise to a handsome figure. A second cause, not unconnected with the first, is the miserable style of poetry selected by most composers with a view to a large sale "over the counter." The songs of Robert Franz and Schumann and Liszt, of Massenet, Widor, and Benjamin Godard, are generally wedded to words by Goethe, or Heine, or Victor Hugo, or Alfred de Musset. In England the names of our great poets are found in connection with very few really popular songs. There are, of course, exceptions to the rule. Mr. Hatton's settings of Herrick, Mr. Salaman's "I arise from dreams of thee," and others are in everybody's memory. Some of our younger musicians also show literary discernment in the choice of their subjects. But in most cases our successful composers do not rise above the level of Felicia Hemans, if they are bold enough to soar so high.

It is unnecessary to add that the "Prize Song" contemplated by *The Musical World* lies in a different sphere. All intending competitors should pay special attention to the choice and the treatment of their words. These should be selected in preference either from a poet of acknowledged literary position or from English or Irish or Scotch or Welsh folk-song. In any case they must show poetic feeling and some proficiency of literary expression. All songs with a refrain, beginning "Kiss me, darling," or "Love me, sweetheart," or the like, will be politely sent back to the composer by return of post. Such words as "gloaming," "a dream," "Never more," "the heart"—young or old—should also be used cautiously and sparingly. In other respects the composer's fancy is not in any sense fettered. Whether he select a strophic treatment, or what the Germans call the "durch-componirt" form, of which Schubert's "Doppelgänger" is perhaps the most perfect specimen, his song will be equally welcome, provided always that his music shows artistic spirit and efficiency, and that contempt for the demands of vulgar taste without which true genius cannot exist.

"Musical World" Stories.

A DEATH IN PARIS.

A STORY, BY RICHARD WAGNER.

(Continued from page 75.)

I anxiously waited for a moment when I might speak to him and enquire what I could do for him. At last he again opened his eyes; a feeble, wonderful brilliancy lay in those eyes, which he immediately turned towards me.

"My poor friend," I began, "you see me here with the painful desire to be able to do something for you; if you have any wish, express it."

He replied with a smile, "Are you so impatient, my friend, to know my last will and testament? Oh, never mind that; you, too, have not been forgotten. Will you not first hear how it happened that your poor brother-in-art has come to die? Look you, I wished my story to be known at least to one soul; but I know of no one who takes an interest in me unless it be you. Be not afraid of my exciting myself too much! I feel well and easy—I am not oppressed by heavy breathing—speech comes readily. There is little more that I have to tell you. You may easily imagine that from the moment at which I interrupted my story I had no more to do with external events. From that moment begins the history of my inner life, for I then knew that I should soon die. That terrible scale on the horn in the hotel of the Englishman filled me with so irresistible a disgust of life that I resolved to die quickly. I ought properly not to boast of this resolution, for I must confess that it no longer wholly depended upon my will, whether I should live or not. In my breast something had cracked which left behind it a kind of long vibrating sound. When it passed away I felt easier and better than I had ever been, and I knew that my end was near. Oh, how happy I was through this conviction! How inspired by the presentiment of the approaching dissolution which I suddenly perceived in all the parts of my wasted body! Indifferent to all external circumstances I had unconsciously, and with tottering steps, arrived on the heights of Montmartre. I welcomed the hill of martyrs, and resolved to die there; for I, too, died through the simplicity of my faith, and I too, therefore, might call myself a martyr, though my faith had been disputed by no one else but by hunger. Here I, a homeless creature, took this room. I demanded nothing else but this bed, and that my scores and papers should be sent for, which I had deposited in some poor corner of the city, for I had not succeeded in my endeavour to leave them with a pawnbroker. Here I lie, and have resolved to depart in God and pure music. Some friend will close my eyes; my effects will suffice to pay my debts; and an honest tomb will not be wanting. Say, what more could I wish?"

At last I gave vent to my oppressed feelings. "How is it," I exclaimed, "that you made use of me only for this last sad service? Could your friend, however little power he has, serve you in nothing else? I implore you to tell me this for my own satisfaction: Was it mistrust in my friendship which prevented you from enquiring after my address and from communicating to me your fate at an earlier period?"

"Oh, be not angry with me," he gently replied, "be not angry with me when I confess to you that I had fallen into the obstinate belief that you were my enemy. When I came to know that this was not the case, my head fell into that condition which rendered me unaccountable for my own actions. I felt that I ought no longer to have intercourse with reasonable men. Pardon me, and be more kind towards me than I have been towards you. Give me your hand and let this debt of my life be settled."

I could not resist. I took his hand and burst into tears. I recognized that the strength of my friend was perceptibly decreasing—he was no longer able to rise in his bed; the flush of colour in his pale face became more and more feeble.

"A little matter of business, my dear," he again began. "Call it my last will. For I wish, in the first place, that my debts be paid. The poor people who admitted me into their house have willingly

nursed me, and rarely reminded me of my debts: they must be paid. Also some other creditors, whose names you will find on that slip of paper. I give up for payment all my property, my compositions, my diary, in which I have entered all my musical notes and fancies. I leave it to your skill, my practised friend, to sell as much as possible of these relics, and to apply the proceeds to pay my earthly debts. In the second place, I wish you not to beat my dog if you should at any time meet him; I imagine that he has been sufficiently punished for his faithlessness by the horn of the Englishman. Iforgive him. In the third place, I wish that the history of my sufferings in Paris, be made known without mentioning my name, in order that it may be a salutary warning to all fools like me. In the fourth place, I desire a decent grave, though without any great pomp. A few persons are sufficient for my escort; you will find their names and addresses in my diary. The expenses of my funeral are to be borne by you and them conjointly. Amen."

"Now," the dying man continued, after some interruption caused by his ever-increasing weakness, "now a last word about my belief:—I believe in God, Mozart, and Beethoven, likewise in their disciples and apostles; I believe in the Holy Ghost, and in the truth of the one indivisible art; I believe that this art, proceeding from God, dwells in the hearts of all enlightened men; I believe that whoever has once revelled in this sublime art must for ever be devoted to it and cannot deny it; I believe that through this art all will reach eternal blessedness, and that therefore everyone must be permitted to die of hunger for it; I believe that in death I shall be highly blessed: I believe that on earth I have been a dissonance which will become a splendid and pure harmony through death; I believe in a last judgment which will pronounce a fearful condemnation upon those who dared in this world to carry on usury with high and chaste art, who have disgraced and dishonoured it from baseness of heart and contemptible desire of sensual pleasures; I believe that they will be condemned in all eternity to listen to their own music. On the other hand, I believe that the true disciples of high art will be illumined in a heavenly tissue of sounds irradiated by the sun and full of fragrance, and will be united in all eternity with the divine source of all harmony. May I be favoured with a happy lot! Amen."

I almost fancied that the earnest prayer of my friend had already been fulfilled, for there was a heavenly brilliancy in his eye, and he remained in perfect stillness. But his exceedingly light and almost imperceptible breathing convinced me that he was still alive. In a gentle but distinctly intelligible whisper, he said, "Rejoice ye faithful! great is the delight towards which you are advancing!" Now he was silent,—the brilliancy of his eyes faded, his lips smiled sweetly. I closed his eyes, and prayed to God for a similar death.

Who knows what has died away in this man without leaving a trace? Was it a Mozart? a Beethoven? Who can know it, and who can deny it, when I maintain that in him an artist has perished who would have delighted the world with his creations if it had not been his fate to die of hunger? Who, I ask, will prove the contrary?

None of those who followed his corpse ventured to dispute it. Besides myself there were only two, a scholar and a painter; a third was prevented by a cold, and others had no time. When we modestly approached the cemetery of Montmartre, we noted a beautiful dog who eagerly sniffed about the bier and the coffin. I looked round and recognized the animal. I also recognized the proud Englishman on horseback; he seemed not to be able to understand the strange conduct of his dog, which followed the coffin into the cemetery; he dismounted, gave his horse to his servant, and came up to us at the grave.

"Whom are you burying, sir?" he asked me.

"The master of that dog," I answered.

"Damn it," he exclaimed, "I am very sorry that this gentleman has died without having received the money for the brute. I had laid it aside for him, and waited an opportunity of sending it to him, although his animal also howls continually during my musical exercises. But I will make amends and devote the fifty guineas to a monument, which shall be erected on the tomb of the honourable gentleman."

He went, mounted his horse and rode away.

The dog remained at the grave!

[THE END.]

Correspondence.

AMATEUR v. PROFESSIONAL.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—If, in the mass of correspondence which my remarks on "The Place of the Amateur in Music" have called forth, there is no letter more convincing than that of "A Professional," published in your issue last week, I think I may claim the victory for the amateur cause. Your correspondent knocks down a good many things that lie round the subject of my article, but, as you remark in your eminently fair leader of last week, with almost every word of which I cordially agree, he does not touch upon the exact arguments I use. If, as he seems to think, all amateurs are to be designated by the epithets "second-rate," "specious," "shams," and "self-satisfied," then, in Heaven's name, let what he elegantly calls "the inflated bladder" collapse, and the quicker the better. No one would hail with more sincere rejoicing than I the extinction of incompetence in music; but, is it quite so certain that the line which divides the professional from the amateur is identical with that which severs good music from bad? What of the players of stringed instruments who are annually turned loose upon the world from one of our great musical institutions without ever having played the most familiar masterpieces of chamber music? What of the young ladies who estimate their services at four or five guineas, and have never heard that Beethoven, Schubert, or Schumann wrote songs? These are not rare, isolated instances of professional incompetence, but types of a large class of people who expect the unfortunate amateur to sit through their tedious concerts and pay an enormous fee for tickets as well. I do not deny that there are amateurs who are as bad as some professionals—they can scarcely be worse; but I think the fact is ignored, and of course willingly ignored, by many of the professionals, that there are amateurs who are above this level. Your correspondent does not trouble to refute my statement concerning the ability of the best amateurs, but he deliberately assumes their universal incompetence to be a matter of common knowledge. His delightful suggestion for the foundation of a new society to oblige professors to sign an undertaking never to play at any concert where amateurs are allowed to air their accomplishments, would have a result that would be at once amusing and pathetic, were it carried out. For were war proclaimed in this airy fashion, does "A Professional" imagine that the amateurs would not retaliate, and by means of staying away from concerts given by members of the society, turn the tables in a very unexpected manner? Whence, we are forced to ask, are the sources of professional income derived? The answer is as simple as it is undeniable—from the pocket of the amateur. Fellow-professionals and the gentlemen of the press may fill benches, but they will not do much towards filling the purses of the performers. Your correspondent shows a partiality for wise saws, though the exact application of his bit of Latin is not very obvious; let him take to heart, then, the excellent advice conveyed in the homely warning against "qurelling with one's bread and butter."—I remain, Sir, yours obediently,

"THE AMATEUR."

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—Will you allow a word on the discussion raised in your columns, "Professional v. Amateur," from a musician who is neither an artist working for a livelihood, nor a *dilettante* aspiring to platform favour?

The inroad of amateurs upon the field of professional labour, so bitterly complained of, is surely but an incident in that mania for notoriety which seems just now to pervade all classes of society. The departments of literature, the imitative arts and the drama, are fully as much invaded as music; while politics and philanthropy are, as we all know, too often made excuses for mere craving after display. But this craze for publicity, like other epidemics, will pass; and the well trained professional worker need not fear ultimate competition from the untrained *dilettante*, even when supported by social privilege. The untrained professional artist, whose name is legion, must, I fear, inevitably suffer like his incompetent brethren elsewhere. The workman is unworthy, as well as worthy of his hire.

It is quite true that the set of people whom your "Professional" correspondent designates "swell" amateurs, do attract an audience to "Charity Concerts" or other entertainments; but it is not the audience that would in any case pay to hear good music executed by professional artists. It is an audience chiefly made up by friends of the performers, who have been teased into buying tickets, or by common-minded folk, consumed by the spirit of gaping flunkeyism, to whom the sight of a real live Princess at the pianoforte, or a distinguished nobleman playing the fiddle, is worth more than all the good music in London concert-rooms. This is not the audience that under any circumstances puts bread into the mouths of deserving artists.

The active amateur, as distinct from the patron and connoisseur of art and artists, is a genus of the present day, various in species. One kind only need be regarded as seriously in rivalry with the professional artist. This is the well-to-do proficient amateur, whose art attracts by the finish of careful study and the charm of cultured intelligence and good taste, but who, while pressing on to the public platform, hesitates between the gains of the profession and the prestige of class distinction, and who undersells the just market of the artist by offering his or her talent at a low price, called "expenses," which may be anything from ten shillings to ten pounds. Real injury and injustice are done to the professional worker by these nondescript amateurs. By all means let the genuine *dilettante* and the professional artist combine to force them out of their unworthy compromise. If their art is good, let them be welcomed into the profession, and take their chance in fair competition. If their art is poor, the paying public will soon appraise its value.

For the accomplished amateur who does not choose frankly to enter the professional ranks, but yet enjoys and deserves the opportunity of appeal to a larger and more mixed audience than gathers in a drawing-room, there remain ample and fit occasions in assisting at the concerts of private societies, such as the Bach Choir, the Handel Society, and other amateur bodies, who seldom pay their way, or can safely afford the fees of first-rate professional artists, while doing good service to the cause of music, by the study and production of master works.—I am, Sir, your obedient Servant,

A MUSICIAN.

THE "ENCORE NUISANCE."

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—As in to-day's *Musical World* I find with great satisfaction how gladly you endorse the protest against the "encore nuisance" in America, raised by Freund's *Music and Drama*, will you permit me to state that, at the outset of my three years' conductorship in Boston, U.S., I abolished the custom of yielding to encore demands, and that in the hundred and twenty six concerts of the Boston Symphony Orchestra, which, from 1881 to 1884, I had the pleasure of conducting in Boston and other New England cities, not one encore was allowed.—I am, Sir, your obedient servant,

January 30, 1886.

GEORG HENSCHEL.

Concerts.

POPULAR CONCERTS.

Much as Signor Piatti's absence this season is to be regretted, we cannot shut our eyes to one important advantage that has accrued from the co-operation of the gifted artist who is just now filling his place, viz., the addition to the repertory of several interesting compositions for the 'cello, which might otherwise have had to wait a very long time before being admitted to Mr. Chappell's select category of works of this class. Judging by the rate at which he introduced them, Signor Piatti cannot be over fond of novelties. Herr Hausmann, on the other hand, has given us three in course of the half-dozen concerts at which he has appeared, and, to shew that his sympathies are not exclusively allied to the modern school of Schumann and Brahms, he brought forward on Saturday a sonata by Corelli (D

minor, Op. 5, No. 8), which is a charming and graceful example of that composer's art. The audience applauded Herr Hausmann most heartily for a performance which it would have been hard to surpass for purity of tone and delicacy of execution. With this exception the scheme was made up of well-known items. Amongst such, was Beethoven's "Kreutzer" sonata, played by Madame Norman-Neruda and Mr. Charles Hallé, this being its fifty-fifth time at these concerts. Mozart's quartet in C major, No. 6, was down for the twenty-fifth time, and Beethoven's Sonata Pastorale for the twentieth, so the lovers of the familiar must have found the afternoon one of pure delight. Miss Lena Little was heard in two songs by Brahms, "Wie bist du meine Königin," and "Meine Liebe ist grün," in Godard's "Te souviens-tu," and in Hiller's "Im Maien," the rendering of which was marked by admirable refinement and fervent expression. Mr. Wilhelm Ganz played the accompaniments of the songs and also of the 'cello Sonata in skilful and sympathetic fashion.—Two features in Monday's concert were especially pleasant and noteworthy—the success of Miss Zimmermann's sonata for pianoforte and violin, and the marked impression created by Mrs. Henschel's singing. The Sonata (A minor, Op. 21) is the second of three works written by Miss Agnes Zimmermann for the same instruments, and, although heard in public once before at a series of chamber concerts given by the composer, this was its first performance at the Popular Concerts. Brilliantly played by Madame Norman-Neruda and Miss Zimmermann, the work found instant favour with Monday's audience. The animated grace of the scherzo, the melodic beauty of the slow movement, and the unflagging spirit of the final rondo, won cordial applause for each of these divisions of the sonata. Mrs. Henschel's soli were the recit. and air "Lusinghe più care" from Handel's *Alessandro*, and a song, "Adieux de l'hôtesse Arabe," by her husband, who accompanied. The audience would fain have heard each of these efforts a second time, but Mrs. Henschel was not to be prevailed upon, wisely regarding as an equivalent distinction, the fact of being twice and thrice recalled to the platform. Her vocalization was, indeed, calculated to afford her cultivated hearers the highest pleasure. On the other portions of the programme there is no occasion to dwell. The Beethoven string quintet, Op. 4, had been played by the same executants (Madame Neruda, MM. L. Ries, Hollander, A. Gibson, and Hausmann) at a recent Saturday concert; Miss Zimmermann's soli were Mendelssohn's "Rivulet," and the same master's familiar prelude and fugue in E minor; while Herr Hausmann executed a couple of movements—the Largo and Scherzo from Chopin's only concertante sonata—in which Signor Piatti has more than once been heard.

NOVELLO'S ORATORIO CONCERTS.

There was unusual interest in the Concert of Tuesday, owing to the performance for the first time in London of Dvorak's dramatic cantata, *The Spectre's Bride*. Originally produced at the last Birmingham festival, it attracted much attention and made lovers of music in London naturally anxious to hear the work, especially also as the weird legendary subject of the cantata had some striking and novel features. The story is familiar in various forms, but is chiefly known to English readers in Bürger's famous ballad, "Lenore," which has had the advantage of Sir Walter Scott's translation. Raff has also made it the basis of a fine symphony. In Bürger's poem the spectral lover rides—in the Bohemian legend he walks, and at a fearful pace, for we are told there is no pause until more than twenty miles are accomplished. The maiden has prayed to the Virgin for the return of her long absent lover, but now that her wish is granted she becomes alarmed, and when the spectre urges her to leap the wall of a churchyard with the prospect of a grave as her bridal bed, she flies and again supplicates the Virgin and escapes her threatened doom, the spectral hero finding ultimate peace in the grave. Briefly, these are the main incidents of a sombre but picturesque subject, well adapted for treatment of an imaginative kind. Dvorak has not been the first, as his admirers will admit, to take up these supernatural ideas, and we are not surprised to find occasional suggestions from Berlioz, Weber, and Wagner's *Flying Dutchman*. These masters have in some respects surpassed the later composer, who has, however, strong claims to our admiration in the spirited and

animated treatment he has adopted—in the variety and effect he introduces in his instrumentation, and also in the fresh and novel forms of melody, in some instances echoes of the national music of his native land. No objection whatever can be made to the Bohemian character of much of the music. It gives life and movement to the entire story, and helps to heighten the rapid action by means of picturesque contrasts and sudden rhythmic changes. With Madame Albani as the heroine, and Mr. Edward Lloyd as the lover, and with the able assistance of Mr. Santley in the baritone music, every possible chance was given to the work. Madame Albani was in splendid voice, and her full, clear, ringing tones in the upper register told with immense effect, recalling many an operatic achievement by their brilliancy and power. Madame Albani did herself justice in other respects, for her singing of the "Hymn to the Virgin," and her share in the duets with Mr. Lloyd were exquisite examples of vocal art, and made a deep impression. Mr. Lloyd was fully equal to the somewhat exacting demands of the tenor music. He sang with great purity, admirable style, and no little dramatic force. Mr. Santley in a less grateful task frequently proved the value of his experience and artistic skill. The orchestra, led by Mr. Carrodus and conducted by Mr. Mackenzie, gave a good rendering of the music. The chorus, hardly yet familiar with the work, was rather severely taxed in some of the later choruses, and the intonation was occasionally at fault. Mr. Mackenzie, who is entitled to cordial praise for the pains he took with the Cantata, had his share of applause earlier in the evening, when his ballad for the orchestra, founded upon Keats's poem "La Belle dame sans merci"—also, by the way, a kind of spectral ride—was effectively played. The patriotic hymn of Dvorak, one of his earliest, and not one of his strongest works, was another item not calling for special comment. It was composed fifteen years ago, and is a brisk stirring choral hymn, written with the composer's customary vigour, but without much light and shade.

THE POPULAR WAGNER CONCERTS.

There are difficulties in getting up a "popular" Wagner concert which cannot easily be surmounted, and, therefore, some allowance may be made in speaking of the performance given at Willis's Rooms on the 29th ult. It would be idle, under the circumstances, to point to this concert as being truly representative of Richard Wagner, as there was no orchestra, and some of the items of the programme could not possibly realize the intentions of the composer when given as concert-room extracts. At the same time, there are beauties not to be ignored even by the lovers of "popular" music, and there are indications that the better Wagner is known the more he will be appreciated. To give credit where it is due, we may commend Mesdames Stumvoll, Annie Swinfen, and Johanna Pietersen, for their execution of the graceful trio from the *Rheingold*. It lost much owing to the absence of the picturesque orchestration; but Herr Leideritz accompanied with great care. Miss Edith Desmond, in Elizabeth's "Prayer" from *Tannhäuser*, sang with some expression, and Mesdames Stumvoll and Pietersen acquitted themselves well in the *Rienzi* duet, which comes nearer to the popular mind and taste than most of Wagner's later music. Mr. Iver McKay gave the best idea of Wagner as a dramatic composer. He sang Siegmund's love-song (*Die Walküre*) and Walther's prize-song (*Die Meistersinger*) with much fervour, expression, and even dramatic feeling, so far as it could be conveyed apart from stage surroundings. The result was that he gained the chief honours of the evening and was enthusiastically encored. Wagner's songs in the concert-room—and encored! Verily, "the whirligig of time brings its revenges." A paraphrase of a movement from *Parsifal* for violin solo, by Mr. E. Calm, calls for no special remark; and other items gave but a slight and imperfect idea of the composer's genius. Still, the plan might possibly meet with acceptance if more completely carried out. As it was, in most instances the powers of the artists were scarcely equal to the demands of the music. This appeared to be felt by an intelligent audience; but sufficient encouragement was given to justify the experiment. The miscellaneous programme included a number of familiar ballads, sung by the vocalists already named, and by Madame Orton, whose rendering of "Robert toi que j'aime" and Mr. Ganz's "Nightingale's

Trill" deserved commendation, as did also the effective playing of a violoncello solo by Herr Theodor Liebe.

M. VLADIMIR DE PACHMANN'S RECITAL.

M. Vladimir de Pachmann's third recital at St. James's Hall on Tuesday afternoon, was a brilliantly successful one, thanks, in a great measure, to his very remarkable rendering of the selections from Chopin, which included the magnificent Polonaise (Op. 44). This work displayed the ability of M. de Pachmann in the most favourable light. He played not only with all his customary delicacy, but also with real power and impulse, bringing out the varying moods of that delightful and poetic composer. All the technical difficulties of the piece appeared to vanish under his skilful manipulation; and, with regard to style, it may be safely affirmed that the pianist has never been heard under happier circumstances. The Scherzo, No. 3, Op. 39, was another exquisite performance, full of interest and variety, revealing the spirit of Chopin in his gayer moods. A Mazurka, No. 2, Op. 33, Nocturne, No. 2, Op. 37, and Impromptu, Op. 51, concluded the Chopin selection, which was a particularly attractive one and thoroughly representative of the composer. M. de Pachmann stands alone in his rendering of the Polish composer's works, but he is also entitled to the warmest commendation for the style in which he played the Thirty-three Variations in C minor, of Beethoven. Here, indeed, the pianist might claim to rank with the most successful interpreters of Beethoven, and he was rewarded with enthusiastic applause at the close. Some might possibly prefer greater breadth and energy in the famous Sonata Appassionata—the noble piece which Beethoven said was an echo of Shakespeare's "Tempest," but few modern players could have given greater satisfaction, as a whole, and that such was the general feeling was emphatically shown by the cordial applause and repeated recalls at the close. It is thus evident that M. de Pachmann's talent is not confined to the music of Chopin, a further proof of that fact being afforded by his charming interpretation of several pieces of Henselt, one of the most attractive being "Danklied nach dem Sturm." Henselt's graceful *Toccata*, *Wiegenlied* and *Chanson de Printemps*, were further delightful examples of M. de Pachmann's finished art.

MR. CHARLES WADE'S CHAMBER CONCERT.

The first of a set of chamber concerts, that promises to be more interesting than many undertakings of the kind, was given on Tuesday evening in the Princes' Hall. Mr. Wade is no novice in his art; before he adopted the professional career, he had won such renown as is within the scope of the amateur. In particular his rendering of the music allotted to the Evangelist in Bach's "St. John Passion," will not be forgotten; it must be familiar to all who have attended St. Anne's, Soho, on the Friday evenings of many successive Lenten seasons. His voice is exceedingly agreeable in quality, and he sings with more than ordinary intelligence. At his own concert he sang two of Dvorak's charming gipsy songs, coupling with the now familiar "Als die alte Mutter"—which he took, by the way, rather too slow—a very effective number, "Ei, wie mein Triangel." In Mendelssohn's "Garland," and Gounod's "O that we two were Maying," his cantabile singing was well exhibited. The other vocalist was Mdle. Antoinette Trebelli, one of the most important of recent *débutantes*. The curious timbre of her voice will enforce attention to her artistic interpretation of songs of a certain class. Her singing of "My mother bids me bind my hair," was delightfully simple and unaffected, and in the second part of the programme she gave a song from Auber's "Actæon," which suited her admirably. Signor Bottesini's performances on the double-bass appear to lose none of their attractiveness by reason of their familiarity, and when we add that Madame Norman-Neruda played two or three of her most popular soli, besides leading two string quartets, by Mozart and Haydn respectively, it is not to be wondered at that the hall was fairly well filled in spite of the strong counter attraction of the first London performance of Dvorak's "Spectre's Bride." The prospectus of the next concert of the series, to be given on the 16th inst., is of great interest. Mrs. Hutchinson and Miss Fanny Davies are to take part, and the programme is to include a lovely duet, for soprano and tenor, from Berlioz's *Les Troyens*.

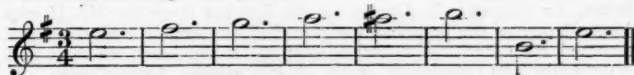
MR. GUSTAV ERNEST'S CHAMBER CONCERTS.

The first of these concerts, in which Mr. Gustav Ernest appeared before the public in the double capacity of pianist and composer, was given at the Princes' Hall, on Thursday evening the 28th of last month. In both his compositions and his pianoforte performances, Mr. Ernest proves himself to be an efficient and educated musician, and if he cannot be accredited with those indefinable qualities by which some pianists are enabled to play, as it were, upon their instrument and their audience at the same time, this is only saying that he lacks certain high gifts, the possession of which is restricted to the few. The pianist was assisted in R. Volkmann's Trio in B flat minor (Op. 5), for piano, violin, and violoncello, by MM. Tivadar-Nachéz and Jules de Swert; and also gave a refined, if not very original, "Fantasia in F sharp minor," of his own composition, for the pianoforte alone. Mr. Ernest was exceptionally fortunate in his instrumental coadjutors. The well-known violoncellist, M. de Swert, whose pure voice-like intonation was pleasantly conspicuous in Volkmann's Trio, subsequently gained hearty recognition in a nocturne of Chopin, arranged as a violoncello solo, and a Mazurka by Popper. In M. Tivadar-Nachéz we have undoubtedly a violinist of high class, whose great technical skill was well-exhibited in a Fugue and Prelude of J. S. Bach; while in his rendering of Schumann's "Traümerei" and "Dances Tziganes" (especially in the former) he displayed gifts of imagination and a refinement of feeling, which fairly won for him the sympathies of his audience. The vocal interludes, which included two graceful songs by Mr. Ernest, were very successfully contributed by Mr. and Mrs. Henschel.

BRAHMS'S NEW SYMPHONY.

BERLIN, February 3.

The great event of the week has been the first performance of Brahms's new Symphony, No. 4, in E minor, which took place at the fifth Philharmonic Concert. The work consists of four movements, Allegro non assai, Andante, Allegro giocoso, and Allegro energico e passionato. The last-named takes the form of a series of variations, of which the following is the theme:—



The performance by the Philharmonic Orchestra was splendid, Herr Joachim conducting. The full appreciation of the Symphony would require repeated hearing and a careful study of the score, which is still in MS. Warm applause followed every movement, the delicate Andante being received with special favour. At the same concert Herr Joachim and Herr E. Fernandez-Arbós played Bach's Concerto for two violins, and the latter artist contributed Romance from Joachim's *Hungarian Concerto*, and Rondo capriccioso by Saint-Saëns.

MR. LLOYD AT BRUSSELS.

(From a Belgian Correspondent.)

BRUSSELS, February 3.—I write to congratulate you upon the success of your countryman, Mr. Edward Lloyd, which will not soon be forgotten in Brussels. When he stepped on the platform of the Palais des beaux Arts, on Saturday night, few of those present suspected in the blonde and calm-looking Englishman a voice of rare beauty and power, combined with such emphasis of expression, only slightly marred in our ears by his way of pronouncing the Latin words. The first note that came from his lips was therefore an agreeable surprise to most; and, as he went on, the enthusiasm of the public grew in the same measure, and people wonderingly asked each other, "Where can this man have acquired such a style of singing, and are there many vocalists of his stamp in the isle of fogs?" As to that question, you and your readers know more than I. So you do, no doubt, about the work which was, as it were, the stepping-stone to Mr. Lloyd's success. I am not going to speak to English readers about the merits of *Mors et Vita*, and I am glad that I may be excused from performing such a task. To the author of *Faust* one owes all the esteem and respect which our public showed to him when he came amongst us to conduct his latest sacred work. You ask, what do our critics say?—They differ. If you read the

Indépendance Belge, Mors et Vita is a *chef-d'œuvre* from the first note to the last. The sprightly feuilletonist of *La Chronique* sees in it another deplorable instance of what he calls "le tralalisme" of M. Gounod. Is it possible there should be "Tantane animis cælestibus iræ." Have you ever experienced anything like it in England? Your critics, I assume, always agree.

PROSPECTIVE ARRANGEMENTS AT WESTMINSTER ABBEY.

SATURDAY, 6.—10 a.m.: Service, Arnold in B flat; Anthem, No. 887 (Ps. xxxiii. 1), Sullivan, "Rejoice in the Lord." 3 p.m.: Service, Arnold in B flat; Anthem, No. 285 (Ps. cxvii. 1), Attwood, "I was glad."

SUNDAY, 7 (*Fifth Sunday after Epiphany*).—10 a.m.: Service, Cobb in G, Contn. Thorne in G; Hymn after Third Collect, No. 142. 3 p.m.: Service, Elvey in A; Anthem, No. 422 (Isa. xlix. 18), Goss, "Lift up thine eyes;" Hymn after Third Collect, No. 135.

Notes and News.

LONDON.

Mr. C. Villiers Stanford's Birmingham oratorio, *The Three Holy Children*, will be first performed in London, by the London Musical Society, under the direction of Mr. Barnby. This work is rapidly gaining popularity in provincial musical centres. The composer will conduct it at Manchester, on the 20th inst.; and it will also be shortly given at Dublin and Swansea, and, for the second time, at Wolverhampton.

Mr. Alexander Henderson's death removes from the ranks of London theatrical managers, one who has done much for light music in this country—although report says that investigations into his financial affairs do not show that he realized a fortune through his comic opera productions.

It is not unlikely that we shall ere long see M. Messenger's comic opera, *La Fauvette du Temple*, on the London stage, for Mr. Horace Lingard, one of the proprietors of the English rights in *Falka*, has just returned from Paris quite enthusiastic about this work, which is now approaching its hundredth night at the Folies Dramatiques. M. Messenger appears to be the coming Offenbach. He has two operas now running in Paris, besides being the principal composer of the music of one of the spectacular extravaganzas; and his new ballet, *Les Deux Pigeons* has been accepted at the Grand Opera.

Negotiations are in progress for the production in London of M. Chassaigne's new opera bouffe, *Le mariage d'un jour*, which is now in active rehearsal at the Bouffes Parisiennes. This composer's *Falka* has had a phenomenal success in England, having already been played nearly a thousand times in the provinces.

Not only was the appearance of Mr. Sims Reeves at the Albert Palace, last Saturday, announced, but it actually took place. Note the italics of agreeable surprise emphasizing the fact in the account of the concert with which a gushing young lady has favoured us:—"The concert was excellent, and Sims Reeves *really came and sang* five times, responding to his encores with great good-nature; Miss Mary Davies and Mr. Barrington Foote also sang splendidly, and were enthusiastically received. The hall was perfectly crammed, but it would be a great improvement to it, if it were water-tight, as, being a rather wet evening, a great majority of the audience were obliged to use their umbrellas."

A correspondent writes:—"Miss Kate Flinn, the pianist, had a musical reception for her friends at her residence, 41, Welbeck-street, last week, at which she was assisted by Misses Helen D'Alton and Mary Belval Ernest Birch and Signor Adelmann; Messrs. Ganz and Bending presiding at the pianoforte. Miss Flinn, as poor Artemus Ward used to say, "has a future before her;" "most people's future," he added, "seems to be behind them."

The ingenious Mr. Henry Hersee must bear the responsibility for the outrageous *jeu de mot*, on the name of a Glasgow musician, which has been sent us for publication:—

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C'est anomaliquement que tu existes,

Ami bien-aimé;

Car tu es, à la fois un pianiste,

Et mille bergers;

Émile Berger!

Janvier 30, 1886.

PROVINCIAL.

GLASGOW.—On Saturday afternoon, January 23, at a special meeting of the Glasgow Society of Musicians, an interesting paper was read by Mr. James Aitken on "The Progress of Music in Glasgow from the early part of the 18th Century up to the year 1830."—On Thursday, January 28, Mr. August Manns was entertained at dinner by "Ye Cronies Clubbe" in Maclean's Hotel. A few songs were sung, and the instrumental feature of the evening was the performance of one of Raff's quartets by members of Mr. Manns's orchestra.—At the Saturday Popular Concert given by the Choral Union on January 30, Miss Thudichum was the vocalist, and Miss Fanny Davies, solo pianist. Miss Davies gave an admirable rendering of Mendelssohn's Concerto for Pianoforte and Orchestra, No. 2, in D minor. The other pieces were Chopin's Prelude in A flat, Schumann's Canon in B minor, and an Allegrissimo by Scarlatti. The instrumental part of the programme included Schubert's overture to *Rosamunde*, W. T. Hoeck's suite "In Summer Time," and Beethoven's "Pastoral" Symphony, concluding with Liszt's Hungarian Rhapsody entitled "Teleki."—At the concert of Tuesday, February 2, the programme comprised among other pieces Berlioz's overture to *King Lear*, Mozart's Symphony in G minor, two movements from Concerto No. 4, in G, for two flutes, Violin Concertante and orchestra of strings by J. S. Bach, and Beethoven's Concerto for Pianoforte and Orchestra, No. 3, in C minor. Miss Thudichum was again the vocalist, and Miss Davies, pianist. Herr M. Sons was solo violinist, and Messrs. A. P. Vivian and W. Packer jun. were the solo flautists. Both concerts were conducted by Mr. Manns.—At the Royalty Theatre, Mr. R. D'Oyly Carte's "A" Opera Company in the *Mikado* is having a very successful run, which will terminate on Saturday, February 6.

BRISTOL.—Our local musical *cause célèbre* is over—at least temporarily. The litigants in the case were Mr. George Riseley, organist of Bristol Cathedral since 1867, on the one hand; and the Dean and Chapter on the other. The latter had dismissed the former, who claimed that such dismissal was illegal, the same not being "in accordance with the provisions of the statutes of the Cathedral." Mr. Riseley appealed to the Bishop of the diocese, as Visitor, and the case was formally opened on the 12th January, and adjourned to the following Wednesday. On the latter occasion, Mr. F. A. Jeune, M.A., Chancellor of the diocese, presided, in the unavoidable absence of the Bishop; the appellant was represented by Mr. Charles, Q.C., and Mr. H. F. Lawes; whilst Sir Walter Phillimore, Q.C., appeared for the Dean and Chapter. Nothing would be gained by entering into the details of the case, as unfolded by the evidence. One thing alone was plain, that for some reason or other the Dean and Chapter did not "hit it off" with their organist, and seemed determined to get rid of him on the first pretext that presented itself. This became evident during the correspondence engendered by a misunderstanding—or rather series of them—between the organist and the Precentor, with regard to the choice of anthems, &c. In the course of this interchange of written communications, Mr. Riseley stated in a letter to the Dean—somewhat cavalierly—that as the time at his disposal for correspondence was limited, he trusted he should not again be troubled in the matter. Hereupon the Dean and Chapter gave their organist three months' notice, and at the end of that period appointed a new organist. After the hearing of the appeal, the Chancellor reserved judgment, which he delivered on the 27th of last month. In the meantime it was patent to every unbiased mind that only one verdict was possible, and the Chancellor's decision that the Dean and Chapter had failed to make out their case, and that Mr. Riseley was to be reinstated, was the one expected. Comment on the case is superfluous, and it is only to be regretted that the Dean and Chapter were so ill-advised as ever to act in the way they did. Of course at present matters are by no means decided, for the Cathedral authorities find themselves saddled with two organists and only one instrument to play upon. Great sympathy is felt for Mr. Brewer—a young and highly-gifted musician—whom the Dean and Chapter had appointed to the post they concluded to be vacant, apparently simply because they wished it to be vacant. It remains to be seen in the very near future whether the authorities consider their Visitor's decision binding on them or not. If they do, they will reinstate their wrongfully dismissed organist, and it is to be presumed, compensate the present official for the loss of his position both here and at Oxford. If they choose to ignore the Bishop's verdict, there is no knowing what may happen.—On the 28th ult., the second of the series of chamber concerts at popular prices took place in the Victoria Rooms. A crowded audience proved that these entertainments have found favour with the public. The instrumentalists were Miss Mary Lock (piano), Mr. Arthur Hudson (violin), and Mr. Edward Pavey (violoncello), who gave conjointly a fine rendering of Mozart's Trio in E and Reissiger's in D. In Mendelssohn's Sonata in B flat for violoncello, Ernst's *Elégie*, and pianoforte pieces by Sterndale Bennett they individually showed their exceptional qualities as soloists. The vocalists were Miss Madaline Kelley and Mr. Mansfield, the former of whom made a favourable *début* before a Clifton audience, while the latter gave well known songs by Schubert and Roedel. The next concert is announced for the 23rd inst.

CAMBRIDGE.—The next concert under the leadership of Mr. C. Villiers Stanford is fixed for March 19, when the programme will consist of the following pieces:—Schumann's C Symphony, Beethoven's Violin Concerto (Joachim), Parry's Ode "The glories of our blood and state," and Mendelssohn's 114th Psalm.

Dvorak's *The Spectre's Bride* was performed in Edinburgh on Monday last and will be given at Glasgow on the 11th and 13th insts.

LIVERPOOL.—A proposal comes before the City Council this week urging the opening of St. George's Hall for Sunday organ recitals. At present, Mr. Best gives but three performances weekly, each of one hour's duration, and even these are interrupted during about one-third of the year, owing to the presence of the judges in the Court adjoining the great Hall. As the cost of these three recitals in salaries (inclusive of that of the organ tuner), is something like £600 per annum, it can hardly be urged that the city gets too much for its money, and indeed the arrangement with Mr. Best covers far more labour, which he would doubtless be happy to bestow, had he the opportunity. In addition to that portion of the dismal time of the week, there is a very considerable floating body of resident population of the city which finds Sunday afternoon a rather transatlantic tourists and others who, it is urged, would be tempted to extend their stay in the city, were it possible to hear a recital upon so magnificent an instrument, manipulated by so well-known a master as Mr. Best; and it is therefore upon patriotic as well as artistic and economical grounds that the proposal is put forward. The principal opposition comes from the objectors to Sunday labour, a party which in this city considers the blowing of organs and opening of doors for a sacred recital in a public building as something very much more wicked than the same service in a place of worship. The Council moreover, are by no means too enlightened in art matters, and require a great deal of stirring before they remove from a time-honoured position, so that it is to be feared the proposal will scarcely be carried through at the present moment, whatever the future may bring forth.—On Thursday evening last, February 4, Marchetti's *Ruy Blas* was produced in English for the first time, but a detailed notice must be held over until next week. The other evenings have been devoted to the repetition of the familiar works of Mr. Rosa's *répertoire*, *Carmen* and *Nadeshda* receiving the largest share of attention. Saturday last witnessed an excellent performance of Benedict's ballad opera, *The Lily of Killarney*, always a safe work here. The cast included Mr. F. C. Packard, as Hardress Cregan; Mr. Aynsley Cook, Father Tom; Mr. James Sauvage, Danny Mann; Miss Vadini, Ann Chute; Miss Dickerson, Mrs. Cregan; and Miss Julia Gaylord, Eily O'Connor.—A critical and descriptive lecture upon Mozart by Mr. J. N. Petrie, provided a delightful evening for the members of the Newman Club, on the 30th ult. The lecturer, while depicting the principal incidents of note in the life of Mozart, dealt chiefly with his artistic characteristics, and provided matter excellent alike in its literary construction and in its just and delicate appreciation of the master's genius. The musical illustrations included "La dove prende" (*Il Flauto Magico*); Sonata in F major, for pianoforte; Sonata in E minor for violin and pianoforte; Fugue from the *Litania de Venerabili*; motet, *Ave Maria*, for full choir; "Dalla sua pace" (*Don Giovanni*); "Non più andrai" (*Le Nozze di Figaro*). The last two items were capably rendered by Mr. Barton McGuckin and Mr. Leslie Crotty respectively, who with the choir of St. Anne's Church and the various instrumentalists generously gave their services for the occasion.—The last concert of Mr. Charles Hallé's series witnessed the first appearance in this city of Madlle. Antoinette Trebelli, whose artistic method and pure voice completely won the audience. The instrumental portion included Saint-Saëns's *Danse Macabre*; following this came the overtures to *Athalie* and *Der Schauspielführer*, and Goldmark's *The Rustic Wedding*, all capably rendered by the orchestra under Mr. Hallé's direction. At the next concert, on Tuesday, the 9th inst., one-half of the programme will, by special request, be devoted to selections from the works of Wagner.—At the ninth of the Philharmonic Concerts, on Tuesday last, Schumann's "Rhenish" Symphony was again presented, and Mr. Sarasate appeared as soloist.

MAIDSTONE.—The second of the annual series of three subscription concerts came off on the 26th ult. with great success. The programme was purely classical, and was much appreciated by a large and fashionable audience. Mozart's quintet for clarinet was faultlessly played by Mr. Pollitzer, Mr. Ellis Roberts, Mr. Hann, Mr. Ould and Mr. Clinton. Subsequently a quartet by Spohr was introduced, while Mr. Pollitzer played two solos, Mr. Clinton one, and Mr. Ould one. Mrs. Hutchinson made her first appearance here, and fully bore out the excellent character she has acquired by her finished style. Miss Grace Damian, a well tried favourite, also acquitted herself ably. Madame Trebelli will appear at the next concert.

FOREIGN.

The eighth Silesian Musical Festival will take place at Görlitz next June, under the direction, as usual, of Herr Deppe, the well-known pianist of Berlin.

M. Joseph Hollman will shortly leave England for Paris, to commence a long concert-tour in conjunction with Madame Trebelli.

Dr. Hans von Bülow will commence a concert-tour in Switzerland this month; and on March 17 will return to St. Petersburg.

The Heckmann Quartet have lately been giving concerts at Cologne, assisted by Professor Gernsheim from Rotterdam. By the latter a new Sonata in C, for piano and violin, and a String Quartet in F major, which is still in MS., were performed.

Strauss's Operetta, *Der Zigeunerbaron*, was performed for the first time at no less than three theatres on January 23: at the Carl Schultze Theatre, Hamburg, the Residenz Theatre, Hanover, and the Wilhelm Theatre, Magdeburg. In all three cases it attracted a crowded audience.

The production last month at the German opera house, Rotterdam of Willem de Naan's *Kaisertochter*, was attended with great success. The composer arrived from Darmstadt to superintend the performance in person. The principal parts were sustained by Fräulein Bettagne, Frau Jaide, Herr von Bongardt, and Herr Udoardo. The opera will also be given at the Hague under the composer's direction.

Eugene d'Albert has devoted the proceeds of his concert recently given at Leipzig to the fund now being raised in that town for a memorial statue to Richard Wagner. He is at work on an opera, which, it is expected, will not be produced before next winter at Hamburg.

The *Ménestrel* gives some details concerning Verdi's much-discussed opera *Otello*, for the accuracy of which it is enabled to vouch. These, if true, would disprove of the premature announcements which from time to time crop up in Continental journals. The work will not be entitled *Iago* but *Otello*; it is not yet completed, and no definite engagement has been entered into by the composer for its production at La Scala.

The serious illness is announced of M. Gustave Chouquet, the custodian of the Instrumental Museum at the Paris Conservatoire.

A lover of music has sent anonymously a gift of 500 marks to the "Liszt Verein," Leipzig.

Madame Fidès Devriès was expected to leave Paris last Tuesday for Lisbon, where she will sing in *Faust*, *Hamlet*, *Aida*, *Rigoletto*, *La Traviata*, and perhaps the *Hérodiade*. In the latter case M. Massenet will conduct the first performance.

Madlle. Adèle Isaac is now fulfilling an engagement at Monte Carlo, and will return to Paris in March for the rehearsals of the *Songe d'une nuit d'été*, which are making good progress.

On his second appearance at the Châtelet concerts on Sunday the 24th ult., Joachim again met with an enthusiastic reception, and his performance of Mendelssohn's Concerto was listened to with every manifestation of delight. Equally hearty was the appreciation shown by the Parisian audience of the Romance from his "Concerto Hongrois," and of melodies by Schumann. He also played two Hungarian airs after Brahms, not in the programme, which were loudly applauded.—Great success attended the two concerts given by Joachim at the Salle Erard, when he was assisted by MM. Marsick, Jacquard, Mas, and Madlle. Poitevin.

Before Liszt's departure from Rome, four of his pupils, MM. Stavenhagen, Ansoerge, Gollerich, and Stratal, organized a grand farewell concert in his honour. The programme was devoted exclusively to the compositions of the illustrious master. A brilliant audience assembled, and at the close of the concert a surprise was in store for them, when Liszt seated himself at the piano and played one of his own rhapsodies as he alone can play it. The enthusiasm that followed is stated to have been indescribable.

Le Figaro is responsible for the following story in connection with M. Sarasate's recent appearance before the court at Berlin. The accompanist, knowing the German Emperor's aversion for the pianoforte, was careful to preserve a strict *pianissimo* throughout his share of the performance. At the conclusion his Majesty complimented him in the following terms; "Sir, you must have indeed worked hard to arrive at such perfection, why! you were scarcely heard at all!"

Achilleus, a new work for chorus, soli, and orchestra, by Max Bruch, was given in Berlin on the 26th ult. with extraordinary success. Soli, Herr Gudehus, Scheidemantel, Franck, Mesdames Bruch and Schauseil.

Monsieur Saint-Saëns has left Berlin for Dresden and Prague, at which latter city his opera, *Henry VIII.*, will be performed in about a fortnight, under his immediate supervision. He has written to the Berlin papers to say that he was never against Wagner or *Lohengrin* in particular, and that "it is all imagination of people to say so." It is rumoured that M. Saint-Saëns, by way of reply to the imputations lately made against him of anti-Wagnerian prejudices, means to give a concert at Prague composed exclusively of works by Richard Wagner.

The Berlin Opern-Verein will, on the 9th of February, give Mendelssohn's first opera, *Die Hochzeit des Camacho*, the libretto by Carl Klingemann. It was first performed on April 29, 1827.

DRESDEN.—Gluck's *Armida* was given at the Opera House on Saturday last. Fräulein Malten (Armida) sang beautifully, and Frl. Sigler (Naiad), and Frau Schuch (Fury), also were excellent. The opera was splendidly mounted, and the ballet was a model of artistic taste. The orchestra is excellent, and special praise is due to the first flute and first oboe. A new opera, entitled *Urvasi*, composed by Wilhelm Kienze, will be produced towards the end of March. Wagner's *Götterdämmerung* is also in preparation.

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